A CATALOGUE

OF

BOOKS IN THE LIBRARY

OF THE

ROYAL ACADEMY OF ARTS

LONDON.

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OBSERVATIONS ON THE

CONTENTS OF THE LIBRARY

OF THE

ROYAL ACADEMY OF ARTS.

1877.

THE Library of the Royal Academy of Arts, considered in relation to the didactic functions of the Institution, is necessarily of a special kind. Its scope should obviously be confined to the more important works illustrative of the history, the theory, and the practice of the Arts of Architecture, Sculpture, and Painting, exemplified in the standard volumes devoted to these several subjects which treat either on the remains of Greek and Roman Sculpture, or on the aggregation of Italian and German Picture, in which the higher and the nobler conceptions of religious thought and tradition are embodied, or on the later and more material directions of the mind and the technical excellences of the palette as they are exhibited in the Dutch and Flemish Schools.

As an Institution already exists which possesses a valuable library in reference to Architecture, it is not desired to compete with a collection which comprises works of every kind upon the study of that art, whether treating on the knowledge of its principles, its constructive science, or its pictorial and picturesque requirements. Any attempt to vie with a collection so vast in its several bearings, and so extensive in its range, when the limited space at the command of the Academy is borne in mind, would be futile. The more salient expressions only of the Architecture of Classic and Mediæval Ages may be traced here in the department of antiquities.

Sculpture in its highest forms is recorded in the published descriptions of the chief galleries and museums of Europe, and in the text books of some of the most distinguished dilettanti, who have brought to their undertaking great erudition and critical power. Of these Winckelman is the acknowledged leader, followed by Visconti, Cicognara, Clarac, and many German and French archæologists.

To those who question the use of a literature in Art, it may be replied that, while due acknowledgment has always been made of

the elevating and refining influence of the Fine Arts, it would be unreasonable to assert that the practice of these arts has been empirical—inexact and undefinable. Taste may be, and is, divergent and fluctuating, and fashion too frequently protrudes into undue estimation ephemeral conceits ; but we may on the other hand point to the Lectures of a Reynolds, whose essays, wherever in recent times the Fine Arts are in estimation, are accepted as the canons of criticism no less than as models of style.

The labours of the mediæval painter have found able exponents at the hands of ecclesiastics, who, whether contemporaneous or subsequent, had a close sympathy with the themes on which the artist expatiated. They gratefully recorded the achievements of men whose work was a powerful though indirect agent in promoting the influence of their Church, and we have thus been furnished with a copious literature upon Art in the Middle Ages, in essays, treatises, biographies, &c., that inform us as well of the constitution of the artist's mind as of his productions.

Nor is the artist himself always silent : his epistolary correspondence often furnishes us with particulars of his own inner and domestic life ; a favourable instance of which may be found in those letters of Michel Angelo Buonarroti, recently published by Milanesi. Bottari, Della Valle, Gualandi, Gaye, and others have added to the stores of our knowledge by the publication of documents which have amplified, corrected, and enriched the page of Vasari and other biographers. The Dutch, the Flemings, and the French have also not been wanting in similar contributions with regard to their native artists, thus forming so many tributaries to the present state of our Art knowledge.

There is, then, no difficulty in accumulating volumes, but there is in finding accommodation for them. The history of the growth of the Library shows it to have been of slow progression. Consisting of but few volumes, it was at first deposited in a small apartment over the archway at Somerset House in the Strand, in a room looking from the north side of the courtyard into the Quadrangle. This was about the year 1769. Removed to Trafalgar Square in 1838, it was more spaciously lodged in the ground-floor of the east end of the building now occupied by the National Gallery, and better lighted and ventilated. From this resting place the books were removed in 1875 to the apartment, originally built as a ball-room, which they now occupy in Burlington House, Piccadilly, and where it has been found possible to provide more liberal accommodation for the increasing requirements of the Library.

The space available is, however, daily diminishing, and here it is necessary to state the fact that within a few past years, at the suggestion of the present official, the attention of successive Councils has been called to the necessity of making the Library a factor in

the teaching power worthy of a College of Art; the office of Librarian to cease to be a perfunctory one, and become one in which opportunities should be utilised to acquire the best authorities for study. In these views the Librarian has been aided by the co-operation of the successive Councils. Selection has been a difficulty, for the facility with which large spaces can be filled with great numbers of volumes, if they have only reference to Fine Art, will not be considered a proper exercise of the Librarian's function. Nor will it, it is apprehended, be necessary to contend against the accumulation of ephemeral periodicals, &c., which can never be justly comprehended within the range of the literature of Fine Art.

The Etchings and Engravings at the present time in the possession of the Royal Academy represent the accumulations of more than a century; these do not, however, include the contents of such volumes as relate to works of art comprised in the public galleries of Europe, or other distinct collections, but consist of separate and independent prints engraved after subject pictures and portraits. Many are by British Engravers after British Painters; others after the most renowned masters of Continental Schools. Without resources and accommodation like those possessed by the Print Department at the British Museum, in which there are collections like those of Marc Antonio, Rembrandt, Hollar, and other celebrities, chronicled and annotated by Bartsch, Passavant, and Dumesnil, none but a National Museum could hope to comprehend a like assemblage of the results of the burin and the eau forte; nor could the pecuniary resources of the Royal Academy have acquired a similar collection of studies for Pictures and Drawings by Old Masters. In place, however, of these originals, it has been and is possible from time to time to substitute, by means of the agency of the autotype process, a very efficient method of affording information to the student in regard to the conscientious preparations made by his distinguished predecessors for the future accomplishment of his production.

The Library now (Christmas, 1877) comprehends nearly 4500 volumes, having grown since the year 1865, when the present official undertook the duties, from about 3000 volumes.

The number of separate Engravings has not greatly increased since the year 1865, the principal additions having been made by Mr. Cousins, R.A., who has presented impressions of most of his works. As a Catalogue of all these Engravings is in the course of compilation, a labour which will necessarily occupy time in its production, it is now only necessary to advert to it, and to add that conjointly an analytic index of the contents of the present Catalogue is also in preparation.

The recent Conference of Librarians in London was productive of the expression of many opinions on the method of arranging and cataloguing the contents of a library, the majority of which bore

testimony of individual experience derived from and adapted to the varied purposes of a reference or of a lending library. It has been here thought advisable for present purposes to commence with an alphabetical arrangement, aided by an elaborate system of cross references, upon, it is believed, an unprecedented scale of completeness. By this means, every proper name on the title of each book, whether of author, subject, editor, engraver or illustrator, is indexed in the alphabet. Under each country, town, or place is given a systematized reference to every work connected with the same; and care has been taken to group under the name of every artist the literature specially relating to him. It is hoped that the novelty in the classification under Catalogues, Galleries, and Museums will be found useful. It will be reserved for no distant date, as has been said, to publish an analytic classification of those contents under respective heads.

The importance of classified tables of contents it were a work of supererogation to insist on; the method of such arrangement or classification will necessarily vary, in compliance with the nature of the collection. For example, when compiling a list of works illustrating the manners, customs, and costumes of past times, the order of their chronology will be deemed the most fitting and most tangible arrangement for the purpose of reference.

A catalogue can at best never hope to be complete, for, as it has been justly observed, from the morrow after its publication the very first written entry of the latest addition renders imperfect the copy just printed.

Although the contents of the Library have been selected for the use of the Students and the Members, reference is not necessarily restricted to them. The Academy has always permitted reference to its shelves upon a proper introduction, when, from the accessibility of its position and the arrangement of its contents, it can be consulted without any unnecessary expenditure of time or any other delay.

And now the Librarian has a final and agreeable duty to perform in making acknowledgment of the valuable aid afforded by the Librarian of the Athenæum Club, H. R. TEDDER, Esq., who has compiled the present Catalogue and superintended its publication.

SOLOMON ALEXANDER HART, R.A.,
Librarian.

ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE,
December, 1877.

CATALOGUE

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ROYAL ACADEMY LIBRARY.

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—— AMERICA.
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See CAREY (W.).

See DANCE (G.). Portraits of Royal Academicians.

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See SHEE (Sir Martin Archer). On the claim of the public to be admitted gratis to the Royal Academy.

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See WEST (Benjamin). Another word or two to those Royal Academicians who are Painters, on the re-election of B. West.

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—— DIJON. Académie des Sciences, Arts, et Belles Lettres de Dijon, Séances publiques.
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—— SCOTLAND. Reports of the Royal Scottish Academy.
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See VEGETIUS. De Re Militari.

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ALBERTI (Gio. Matteo). Giuochi festivi et militari, danze, serenate, machine, boscareccia artificiosa, regatta solenne, et altri sontuosi apprestamenti di allegrezza esposti alla sodisfattione universale dalla generosità d' Ernesto Augusto, duca di Brunsvich nel tempo di sua dimora in Venetia, il tutto descritto, e espresso con sue figure da Gio. Matteo Alberti. *Venetia*, 1686. 4to, *inlaid folio size.* 13 *plates, engraved by Alessandro della Via and A. Portio.*

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See VENUTUS (R.) et J. C. Amadutius. Vetera Monumenta in Hortis Caelimontanis.

AMAND-DURAND (M.).
See VAN DYCK (Ant.).

AMÉ (Émile). Les Carrelages Émaillés du moyen-âge et de la renaissance, précédés de l'histoire des anciens pavages, mosaïque, labyrintes, dalles incrustées. *Paris*, 1859. 4to. *Coloured plates and woodcuts.*

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—— Etchings from Sketches made in North America.

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AMES (Joseph). *See* WREN (Sir C.). Parentalia.

AMMAN (Jost). Koch und Kellermeisterei, daraus man alle Heimligkeit des Kochens zu lernen hat, von allen Speissen wie man bereiten sol, sampt eines jeden essens wirckung—durch Meister Sebastian N. Röm. Key. M. gewesener Mundkoch. *Franckfurt am Mayn, bei Sigismund Feyrabend*, 1581. Sm. 4to. 34 *plates and register.*

—— Wapen des Heiligen Römischen Reichs Teutscher Nation, als Keyserlicher und Königlicher Mayestät, auch der Churfürsten, Fürsten, Grafen, Freyherrn, Rittern, und der mehrer Theil Stätt so dem Reich (in Teutschem Land gelegen) gehören und gehört haben. *Franckfurt am Mayn*, 1579. Folio. *Woodcuts (signed* I. K.), *representing men-at-arms carrying banners with coats-of-arms.*

—— Clerus totius Rom. Ecclesiæ, h. e. Pontificiorum ordinum omnium omninò utriusque sexus habitus figuris expressus, et antehac adjectis Francisci Modii singulis octostichis, nunc autem oppositis Joann. Adami Loniceri rhythmis Germanicis nitidior in lucem denuo prolatus. *Franckfurt am Mayn*, 1661. 4to. *Woodcuts of costumes.*

—— Jobst Amman, Zeichner und Formschneider, Kupferätzer und Stecher, von C. Becker, nebst Zusätzen von R. Weigel. *Leipzig*, 1854. Sm. 4to. *Woodcuts.*

—— *See* MODIUS (Franciscus). Pandectæ Triumphales.

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See CAMPEN (Jacob v.). Afbeelding van't Stadt-Huys van Amsterdam.

—— MUSEUM. Notice des tableaux exposés au musée d'Amsterdam.

See CATALOGUES. Public Collections. Amsterdam.

ANACREON. Anacréon; Recueil de Compositions, dessinées par Girodet, et gravées par Chatillon, avec la traduction en prose des odes par Girodet, publié par les soins de Becquerel et P. A. Coupin. *Paris*, 1825. 4to. 54 *plates.*

ANACREON. Translated by F. Fawkes.
See POETICAL Translations.
See POETRY. British Poets; vol. 89.

ANATOMY. Studies of Anatomy and Proportion, for the use of Artists, by an Amateur. *Edinburgh*, 1839. 4to. 15 *plates.*

ANCONA.
See RICCI (A.). Memorie delle arti e degli artisti della marca di Ancona.

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See POTTER (John). Archæologia Græca.

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See CASTAGNO (Andrea del).

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ANDREWS (G. T.).
See JACKSON (J. G.) and G. T. Andrews.

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—— Second Livre d'Architecture, contenant plusieurs ordonnances de Cheminées, Lucarnes, Portes, Fonteines, Puits et Pavillons; avec les desseins de dix sepultures toutes différentes. *Paris*, 1561. *First edition.* Folio. 68 *plates.*

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—— Il Tabernacolo del B. Angelico nella Sagrestia di Santa Maria Novella di Firenze. *Firenze*, 1854. Folio. *No text.* 5 *plates.*

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Breve descrizione della celebre Cavalcata, eseguita in Bologna il dì 24 Febrajo, 1530, per la coronazione che fece di Carlo V. il pontefice Clemente VII., nella chiesa di S. Petronio; da Domenico Ricci detto il Brusasorci disegnata e dipinta nel giro della sala del Palazzo de' conti Ridolfi di Verona, delineata da Giovanni Benini ed incisa da Gioacchino Filidoni, descritta da Gio. Francesco Negri. [*S. l.*, 1791.] Oblong folio, mounted and folded in one vol. 4to.

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The Royal Gallery of Pictures, being a selection of the Cabinet Paintings in Her Majesty's Private Collection at Buckingham Palace. Published under the superintendence of John Linnell. *London*, 1850. 4to. *Engraved dedication, descriptive text, and* 32 *plates.*

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Collection of Pictures of W. G. Coesvelt, of London; with an Introduction by Mrs. Jameson. *London, J. Carpenter and Son*, 1836. 4to. *Engraved title and* 90 *plates.*

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Catalogue of the pictures at Grosvenor House, London; with Etchings from the whole collection, and historical notices: by John Young. *London,* 1821. 4to. *Plates.*

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A set of Prints, after the paintings in the collection of the Empress [Catharine] of Russia, lately in the possession of the Earl of Orford, at Houghton [now in the Hermitage, St. Petersburg], with plans. *London, J. Boydell,* 1788. Vol. 1 (*vol. 2 wanting*), folio. 60 *plates. English and French text.*

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Collection de 120 Estampes, gravées d'après les tableaux et dessins qui composoient le Cabinet de M. Poullain, exécutée sous la direction de François Basan, graveur. *Paris*, 1781. 4to.

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See SIENA. Relazione delle cose più notabili nel palazzo e galleria Saracini.

—— SPECK-STERNBURG.

Verzeichniss der Von Speck'schen Gemälde-Sammlung mit darauf Beziehung habenden Steindrücken herausgegeben und mit Bemerkungen begleitet vom Besitzer [Max von Speck-Sternburg]. [*Leipzig*] 1827. Folio. *Portrait and* 24 *plates.*

—— STAFFORD.

Engravings of the Marquis of Stafford's Collection of Pictures in London [afterwards the Duke of Sutherland's, now the Bridgewater Gallery], arranged according to Schools, and in chronological order, with Remarks on each Picture. By William Young Ottley ; the executive part under the management of Peltro William Tomkins. *London*, 1818. 4 vols. in two, 4to. 304 *plates.*

—— STAUNTON.

See GALLERIES. Private. Leigh Park.

—— STRANGE.

See CATALOGUES. Private Collections. Strange.

—— STROGANOFF.

See CATALOGUES. Private Collections. Stroganoff.

—— SUERMONDT.

See CATALOGUES. Private Collections. Suermondt.

—— TABLEY.

See GALLERIES. Private. Leicester.

—— TAYLOR.

British Gallery of Contemporary Portraits.

See TAYLOR (John).

—— TENIERS.

See GALLERIES. Private. Leopold William of Austria.

—— WALLACE.

See CATALOGUES. Public Coll. London: Bethnal Green Mus.

—— WEST.

See WEST (Benj.). Gallery of pictures painted by him.

—— WILSON.

Collection de John W. Wilson exposée dans la Galerie du Cercle artistique et littéraire de Bruxelles. *Paris*, 1873. 4to. 68 *etchings.*

GALLERIES. Private.

—— WILTON HOUSE.

Description of the antiquities and curiosities in Wilton-House, illustrated with 25 engravings; with the Anecdotes and Remarks of Thomas, earl of Pembroke, now first published from the MSS. *Sarum*, 1786. 4to. 25 *plates.*

—— WINDSOR CASTLE.

See CATALOGUES. Private Collections. Windsor Castle.

—— WOBURN ABBEY.

See CATALOGUES. Private Collections. Woburn Abbey.

GALLERIES. Public.

—— AMSTERDAM.

See CATALOGUES. Public Collections. Amsterdam.

—— ANTWERP.

See CATALOGUES. Public Collections. Antwerp.

—— BERLIN.

See CATALOGUES. Public Collections. Berlin.

—— BOLOGNA.

La Pinacoteca della Pontificia Accademia delle Belle Arti in Bologna, pubblicata da Francesco Rosaspina. *Bologna*, 1830. Folio. 72 *plates.*

See also CATALOGUES. Public Collections. Bologna.

—— BRUNSWICK.

Die Galerie zu Braunschweig in ihren Meisterwerken, nach den Originalgemälden radirt von William Unger, unter Mitwirkung von W. Bode, W. Bürger, Bruno Meyer, O. Mündler und G. F. Waagen, herausgegeben von Ernst Arthur Seemann. *Leipzig*, 1870. 4to. 18 *etchings.*

—— CASSEL.

Die Galerie zu Cassel in ihren Meisterwerken; Vierzig Radirungen von William Unger, mit einer Einleitung von Fr. Müller und erläuterndem Text von W. Bode. *Leipzig*, 1872. 4to. 40 *etchings and* 4 *woodcuts.*

—— DRESDEN. Academy.

See CATALOGUES. Public Collections. Dresden.

—— DRESDEN. Gallery.

Les principaux Tableaux de la Galerie Royale de Dresde, lithographiés d'après les originaux avec des Explications en allemand et en français par J. G. A. Frenzel, publiés par François Hanfstaengl. *Dresde*, 1836–49. 60 parts in 3 vols. folio. *Vellum paper. Plates on india paper.*

See also CATALOGUES. Public. Dresden.

—— DULWICH.

A series of 50 coloured plates, from the most celebrated pictures in that collection, executed by R. Cockburn. [*London, n. d.*] Folio. 50 *plates, mounted.*

—— DÜSSELDORF.

La Galerie Électorale de Dusseldorff, ou Catalogue raisonné et figuré de ses Tableaux, avec une Suite de 30 planches contenant 365 petites estampes d'après ces tableaux par Chrétien de Mechel; ouvrage composé par Nicolas de Pigage. *Basle*, 1778. Folio. *Text.*

GALLERIES. Public.

—— DÜSSELDORF.

Estampes du Catalogue raisonné et figuré des Tableaux de la Galerie Électorale de Dusseldorff. *Basle*, 1778. Oblong folio. 30 *plates*.

—— FLORENCE.

See MUSEUMS. Public. Florence.

—— FLORENCE. Academy.

Galleria dell' I. e Reale Accademia delle Belle Arti di Firenze pubblicata con incisioni in rame da una Società Artistica ed illustrata da penne italiane. *Firenze*, 1845. Folio. *Plates*.

See also CATALOGUES. Public Collections. Florence.

—— FLORENCE. Gallery.

Imp. e Reale Galleria di Firenze pubblicata con incisioni in rame da un Società sotto la direzione di Bartolini, Bezzuoli e Jesi ed illustrata da Ferdinando Ranalli. *Firenze*, 1844. Arranged in 4 vols. folio. *Large paper. Plates*.

See also [CAMPIGLIA (G. D.)]. Ritratti de' più celebri professori di pittura esistenti nella Galleria di Firenze.

See also CATALOGUES. Public Collections. Florence.

—— FLORENCE. Gallery and Pitti Palace.

Tableaux, Statues, Bas-Reliefs et Camées de la Galerie de Florence et du Palais Pitti, dessinés par Wicar et gravés sous la direction de C. L. Masquelier, avec les Explications par Mongez l'aîné. *Paris*, 1789–1807. 4 vols. in two, folio. 400 *plates*.

—— FLORENCE. Pitti Palace.

Pitture del salone imperiale del Palazzo di Firenze ; si aggiungono le pitture del salone e cortile delle imperiali ville della Petraia e del Poggio a Caiano, opere di vari celebri pittori Fiorentini in tavole XXVI. date ora la prima volta in luce. *Firenze*, 1751. Folio. 28 *plates and engraved title*.

L' Imp. e Reale Galleria Pitti illustrata per cura di Luigi Bardi. *Firenze*, 1837–42. 4 vols. folio. 500 *plates*.

See also CACIALLI (G.). Disegni di fabbriche e ornati.

See also CATALOGUES. Public Collections. Florence.

—— FRANKFORT ON THE MAIN.

See CATALOGUES. Public Coll. Frankfort on the Main.

—— HAGUE (The).

Les principaux tableaux du Musée Royal à La Haye, gravés au trait, avec leur description [par J. Steengracht van Oostkapelle]. *La Haye*, 1826–30. (*Plates.*) 4 parts.—Notice des Tableaux du Musée Royal à La Haye. *Ib.*, 1860. In one vol. 8vo.

Musée Royal de la Haye lithographié. *Amsterdam*, 1830–33. Folio. 60 *plates on india paper. French and Dutch text*.

See also CATALOGUES. Public Collections. Hague (The).

—— LILLE.

See CATALOGUES. Public Collections. Lille.

—— LONDON.

See JAMESON (Mrs. A.). Handbook to public galleries.

—— LONDON. Foundling Hospital.

See CATALOGUES. Public Collections. Foundling Hospital.

GALLERIES. Public.

—— LONDON. National Gallery.

Engravings from the Pictures of the National Gallery [by J. Burnet and others, with Descriptions in French and English by J. Burnet]. *London*, 1840. Folio. *Large paper proofs.* 29 *plates.*

See also CATALOGUES. Public Collections. London: National Gallery.

See also GALLERIES. Private. Angerstein.

—— LONDON. National Portraits on Loan.

Exhibition of National Portraits on loan to the South Kensington Museum: Galleries and Bays of the National Portrait Exhibition, 1866, shown in 77 photographs. *London, Arundel Society*, 1867. Oblong 4to. *77 photographs.*

—— LONDON. Soane Museum.

See SOANE (Sir J.). Description of his house and museum.

—— LONDON. South Kensington Museum.

See CATALOGUES. Public Collections. London: S. K. M.

—— LYONS.

See CATALOGUES. Public Collections. Lyons.

—— MADRID.

Coleccion litografica de Cuadros del rey de España Don Ferdinando VII., litografiada por hábiles artístas bajo la direccion de Dn. José de Madrazo. *Madrid*, 1826–32. 2 vols. in four, folio. 203 *lithographs on india paper.*

See also CATALOGUES. Public Collections. Madrid.

—— MILAN.

Pinacoteca del Palazzo Reale delle Scienze e delle Arti di Milano, pubblicata da Michele Bisi, col testo di Robustiano Gironi. *Milano*, 1812–33. 3 vols. folio. *Plates.*

—— MUNICH. Gallery.

See CATALOGUES. Public Collections. Munich.

—— MUNICH. Pinacotheca, and Schleissheim Gallery.

Pinakothek zu München und Gemälde-Gallerie zu Schleissheim in lithographirten Abbildungen, herausg. von Piloty und Loehle. *München* [*s. a.*]. Royal folio. *Plates.*

See also CATALOGUES. Public Collections. Munich.

—— NAPLES.

See MUSEUMS. Public. Naples: Museo Borbonico.

—— NEW YORK. Metropolitan Museum.

See CATALOGUES. Public Collections. New York.

—— PARIS. Louvre.

Tableaux du cabinet du Roy (Louis XIV.) [avec la description par André Félibien]. Première partie. *Paris*, 1679. Folio. 37 *plates.*

Le Musée Français, Recueil complet des Tableaux, Statues et Bas-Reliefs, qui composent la Collection Nationale; avec l'explication des sujets et des Discours historiques par S. C. Croze-Magnan, E. Q. Visconti, et T. B. Émeric-David, publié par Robillard-Peronville et Pierre Laurent. *Paris*, 1803–1809. 4 vols. folio. *Plates.*

GALLERIES. Public.

—— PARIS. Louvre.

Le Musée Royal publié par Henri Laurent, ou Recueil de Gravures d'après les plus beaux tableaux, statues, et bas-reliefs de la Collection Royale, avec description des sujets [par E. Q. Visconti, Guizot et le comte de Clarac]. *Paris,* 1816–18. 2 vols. folio. 161 *plates.*

Les Émaux de Petitot du Musée Impérial du Louvre; Portraits de personnages historiques et de femmes célèbres du siècle de Louis XIV. gravés au burin par L. Ceroni [accompagnés d'études littéraires]. *Paris,* 1862–64. 2 vols. 4to. 50 *plates.*

See also CATALOGUES. Public Collections. Paris.

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—— PARIS. Luxembourg.

La Gallerie du Palais du Luxembourg peinte par Rubens, dessinée par les Sieurs Nattier, et gravée par les plus illustres graveurs du temps. *Paris,* 1710. Folio. *Portrait and* 25 *plates.*

—— PARIS. Palais Royal.

Galerie du Palais Royal, gravée d'après les tableaux des différentes écoles qui la composent, par J. Couché, avec un abrégé de la vie des peintres et une description historique de chaque tableau par l'abbé de Fontenai. *Paris,* 1786–1808. 3 vols. folio. *Plates.*

See also BARRY (J.). Remarks on the principal Paintings of the Orleans Gallery—[in his Works].

—— PARMA.

See CATALOGUES. Public. Parma.

—— ROME.

See CATALOGUES. Public Collections. Rome: Campidoglio.

See MUSEUMS. Public. Rome.

—— ST. PETERSBURG. Hermitage.

Galerie de l'Hermitage, gravée au trait d'après les plus beaux tableaux qui la composent, avec la description historique [en français et en russe] par Camille de Genève, publiée par F. X. Labensky. *St. Petersbourg,* 1805. 2 vols. in one vol. 4to. 74 *plates and portrait of the Empress Catharine.*

See also GALLERIES. Private. Houghton.

—— SCHLEISSHEIM.

See CATALOGUES. Public Collections. Schleissheim.

See GALLERIES. Public. Munich: Pinacotheca.

—— TURIN.

La Reale Galleria di Torino illustrata da Roberto D'Azeglio. *Torino,* 1836–46. 4 vols. folio. *India proofs before letters.*

—— VENICE. Academy.

See CATALOGUES. Public Collections. Venice.

—— VENICE. Pinacotheca.

Pinacoteca della Imp. Reg. Accademia Veneta delle Belle Arti, illustrata da Francesco Zanotto. *Venezia,* 1830-34. 2 vols. folio. 100 *plates and numerous vignette portraits of artists.*

GALLERIES. Public.

—— VIENNA.
Prodromus oder Vor-Licht des eröffneten Schau- und Wunder-Prachtes aller deren an dem kaiserl. Hof in Wienn sich befindlichen Kunst-Schätzen und Kostbarkeiten, sonderheitlichen deren Schildereyen, Gemählden, Statuen, Bild-Säulen und anderen, in das Kupfer gebracht, nebst einer Einleitung; herausgegeben von Francisco de Stampart, und Antonio de Brennern. *Wienn*, 1735. Folio. 30 *plates*.

—— VIENNA. Ambras Museum.
See CATALOGUES. Public Collections. Vienna.
See MUSEUMS. Public. Vienna.

—— VIENNA. Belvedere Gallery.
Galerie Impériale-Royale au Belvédère à Vienne d'après les dessins de Sigismond de Perger, gravée par différents artistes, avec un texte explicatif [en français et en allemand] publiée par Charles Haas. *Vienne*, 1821–28. 6 vols. 4to. 240 *plates*.
See also CATALOGUES. Public Collections. Vienna.

GALLONIO (Antonio). Trattato degli Instrumenti di Martirio e delle varie maniere di martoriare usate da' gentili contro i christiani. *Roma*, 1591. *First edition.* 4to. *Plates by Ant. Tempesta.*

GALT (John).
See WEST (Benjamin). Life.

GAMBARA (Lattanzio). Della vita e delle pitture di L. G., Memorie storiche di Federico Nicoli Cristiani; aggiuntevi brevi notizie intorno a' più celebri ed eccellenti pittori Bresciani. *Brescia*, 1807. 8vo. *Portrait.*

GANDON (James). Vitruvius Britannicus.
See CAMPBELL (Colin).

GANDY, afterwards Deering, R.A. (John Peter).
See GELL (Sir W.) and J. P. Gandy. Pompeiana.

GANDY (Michael) and Benjamin Baud. Architectural Illustrations of Windsor Castle; with an account of that edifice by John Britton. *London*, 1842. Folio. *Plates.*

GARTH (Sir Samuel). Poetical Works.
See POETRY. British Poets; vol. 27.

—— Translation of Ovid.
See OVIDIUS Naso (Publius).

GAUGER (Nic.). Fires improved: or a new method of Building Chimnies so as to prevent their smoking, made English by J. F. Desaguliers. Second edition, with Appendix. *London*, 1736. 8vo. 10 *plates.*

GAULT de Saint-Germain (Pierre Marie). Vie de N. Poussin.
See POUSSIN (Nicolas).

GAUTIER (Hubert). Traité de la construction des Chemins. Troisième edition, augmentée. *Paris*, 1755. 8vo. *Frontispiece and* 6 *plates.*

GAUTIER (Hubert). Traité des Ponts, où il est parlé de ceux des romains et de ceux des modernes ; et une Dissertation sur les culées, piles, voussiers, et poussées des Ponts. Quatrième édition, augmentée. *Paris*, 1765. 8vo. *Frontispiece and* 30 *plates.*

GAVARD (Charles).
See GALLERIES. Private. Aguado.

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GAYÁNGOS (Pascual de). Translation of the Inscriptions at the Alhambra, with a notice of the Kings of Granada.
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GAYE (Giovanni). Carteggio inedito d'Artisti dei secoli XIV. XV. XVI. pubblicato ed illustrato con documenti pure inediti da Giov. Gaye. *Firenze*, 1839–41. 3 vols. 8vo. *Facsimiles.*

GEDDES, A.R.A. (Andrew). Memoir of the late Andrew Geddes, by Adela Geddes. *London*, 1844. 12mo.

—— Etchings, with biographical notice by D. Laing.
See WILKIE (Sir D.) and A. Geddes. Etchings.

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See PAUSANIAS. Voyage de la Grèce.

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GELL (Sir William) and John P. Gandy. Pompeiana : or the topography, edifices, and ornaments of Pompeii. *London*, 1817–19. 8vo. *Vignettes and 77 plates.*

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—— ARCHITECTURE.
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See SOPRANI (Raffaello). Vite de' pittori, scultori, ed architetti Genovesi.

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GEORGE III. and Q. Charlotte. Coronation.
See THOMSON (R.). Coronation of the Kings and Queens of England.

GEORGE (Ernest). Sketches, German and Swiss : being pen-and-ink drawings, transferred by Cowell's anastatic process. *London*, 1870. Folio. 44 *plates on india paper.*

—— Etchings on the Mosel, with descriptive letterpress. *London*, 1873. Folio. 20 *plates on india paper.*

—— Etchings on the Loire and in the South of France, with descriptive letterpress. *London*, 1875. Folio. 22 *plates on india paper.*

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See PORTER (Sir R. K.). Travels.

GÉRARD (Charles). Les Artistes de l'Alsace pendant le moyen-âge. *Colmar*, 1872. 2 vols. 8vo.

GERHARD (Eduard). Griechische und Etruskische Trinkschallen des königl. Museums zu Berlin herausgegeben von E. Gerhard. *Berlin*, 1840. (18 *coloured plates.*).—Etruskische und Kampanische Vasenbilder des königl. Museums zu Berlin, herausg. v. E. Gerhard. *Berlin*, 1843. (35 *coloured plates.*) 2 vols. in one, folio.

—— Vasensammlung des Museums zu Berlin.
See CATALOGUES. Public Collections. Berlin.

GÉRICAULT (Jean-Louis-André-Théodore). Géricault; étude biographique et critique, avec le catalogue raisonné de l'œuvre du maître par Charles CLÉMENT. *Paris*, 1868. 12mo.

GERINI Gallery.
See GALLERIES. Private. Gerini.

GERMANY.

—— ARCHITECTURE.

See HAGHE (L.). Sketches.

See HOPE (T.). Historical Essay on Architecture.

See MOLLER (G.). Monuments de l'Architecture Gothique Allemande.

—— Beiträge zur Kenntniss der deutschen Baukunst des Mittelalters.

See SHAW (R. N.). Architectural Sketches from the Continent; a series of views and details from France, Italy, and Germany.

See WHEWELL (W.). Architectural notes on German Churches.

—— ART (History of).

See BOCK (Franz). Die Kleinodien des heil. Römischen Reiches Deutscher Nation.

See CROWE (J. A.). Handbook of Painting, based upon Kugler.

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See KRETSCHMER (A.). Deutsche Volkstrachten.

See LEWIS (G. R.). Groups illustrating the people of France and Germany.

GERRITS (G. Engelberts). P. P. Rubens, zijn Tijd.
See RUBENS (P. P.).

GERSAINT (Edme François). Catalogue of Rembrandt's Etchings.
See REMBRANDT.

GEVAERT (Gasp.). Pompa introitus principis Ferdinandi Austriaci, S. R. E. card. Belg. et Burgund. gubernatoris, etc., a S. P. Q. Antverp. decreta et adornata, XV. kal. Maii, ann. 1635 : Arcus, Pegmata, Iconesque a P. P. Rubenio inventas et delineatas, inscriptionibus et elogiis ornabat libroque commentario illustrabat Casperius Gevartius. *Antverpiæ*, 1641. Folio. *Frontispiece, portrait, and 37 plates.*

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See RICCI (Marco). Tabulæ XXXVI.

GIBBON (Edward). History of the Decline and Fall of the Roman Empire. *London*, 1788. 12 vols. 8vo. *Portrait.*

GIBBS (James). A Book of Architecture containing Designs of Building and Ornaments. *London*, 1728. Folio. 150 *plates.*

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GIBSON, R.A. (John). A large collection of his drawings and original studies, arranged in volumes and portfolios, bequeathed to the Royal Academy of Arts by John Gibson, R.A.

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—— Life of John Gibson, sculptor, edited by Lady Eastlake. *London*, 1870. 8vo. *Portrait.*

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GILCHRIST (Alexander). Life of Blake.
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GILLES (Florent). Musée de Tsarkoé-Sélo.
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—— Three Essays : on Picturesque Beauty, on Picturesque Travel, and on Sketching Landscape, with a Poem on Landscape Gardening. *London*, 1792. 8vo. *Plates.*

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—— Giotto and his works in Padua : being an explanatory notice of the series of woodcuts executed for the Arundel Society after the Frescoes in the Arena Chapel, by John Ruskin. *London, Arundel Society*, 1854. 8vo. *Plates.*

—— The Giotto Chapel, Padua, in 1306, drawn by Mrs. Higford Burr.
See ARUNDEL Society.

GIOVANNI da Pisa.
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GIOVANNINI (Giacopo).
See CARRACCI (Ludovico).

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—— Essai sur l'Architecture des Arabes et des Mores en Espagne, en Sicile et en Barbarie. *Paris*, 1841. Royal 8vo.

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